



FASHION INTERNATIONAL

NEWS AND VIEWS OF THE INTERNATIONAL FASHION WORLD
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INTERSTOFF REVISITED: SPRING '75

This huge 4-day Trade Fair for Clothing Textiles gets its name from a contraction of the first two syllables of the German word for INTER-national with the German word for fabric (STOFF). Thousands descend on Frankfurt am Main every May and November, for a preview of what European and U.S. apparel makers will offer six months hence. More than 700 exhibitors from many lands and continents display fabrics and fashions for men, women and children in individual rooms of numerous buildings, grouped by types, on the extended Fair Grounds.

OVERVIEW:

The 31st Interstoff confirmed what FI knew after covering the RTW collections on both sides of the Atlantic, that silhouette now dictates the choice of fabric. Confirmed, also, the big trend toward a closer alliance in men's and women's fabric and pattern directions: clean, crisp, tailored, functional. Prints emerged as the major fashion story.

INTERSTOFF was geared to the return of the dress -- especially in prints ... and to the continuing importance of full skirts, hence soft fabrics used alone or as ground cloths for bottom weight prints ... to more casual shirts in more casual fabrics -- calico, natural Indian gauze, muslin ... and softer, silky dressmaker blouses, at times delicately embroidered. INTER-COORDINATION between shirt/blouse and skirt categories a strong part of the put-together look, such as the ombre striped group (Cantoni). TROUSERS are softer and more casual, for both men and women, but the need remains for more structured cloths for basics here.

MAJOR FABRIC TRENDS

SOFTNESS -- no matter what the construction,
(continued on page 4)

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NOW: THE YEAR OF THE SENSUOUS FUR

There's no mistaking this year's fur for any other year's: luxuriant fluffy peltries in rippling profusing, in newly dyed or pieced skins, with fur-on-fur trims of contrasting hair-length carefully dyed to match.

THE PRICE IS RIGHT: to offset higher prices, furriers offer more "short" pieces -- jackets predominate for day as well as evening, with handsome fur piano shawls an alternate for the latter -- pea jackets, usually hip length -- baseball jackets, often hooded -- finger-tip jackets and toppers -- some under-\$100 retailers (Barlan, QMB).

FUR SWEATERS -- collared or cardigan, with ribknit neckline, cuffs and waist -- even in mink (Pierre Cardin for Michael Forrest) -- or vice versa: string color fisherman crochet sweater jackets with mink collars and skirts (Emeric Partos) -- knit sweaters are fur lined: with reddish brown cedar dyed nutria (Calvin Klein for Alixandre), brown tuck-knit with patterned sable paws, ginger handknit sweatercoat with guanaco (Viola Sylbert for Alixandre). Note: Furs without ribknit are worked on suede, and, especially, on smooth leather -- the standout: white sable worked on laced white leather thongs (Kaye/Dior).

SWASHBUCKLING FUR CAPES far outnumber the few slim clutch capes, are calf length by day, a couple or so inches above the ankle by night, but only 3/4 length (Adolfo for Revillon), some hooded ... sweater capes with ribknit trim (QMB, Donald Brooks for Goldin/Feldman) ... in Samink (Ben Kahn) ... in mink everywhere, in beige mink with fox border (Bill Blass for Revillon) ... in parquetry patterned sable necks (Partos, HBA), chevron patterned (Fernando Sanchez for Revillon) ... feathered raccoon (Sanchez), with natural raccoon border (Blass), hooded (Bonnie Cashin for HBA) ... lynx ... fox.

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THE SENSUOUS FUR (continued from page 1)

SKIMPY FUR COATS ARE THE EXCEPTION, most are small at top, then flare to a nice full-skirted wrap -- usually self-sashed, whether provided with buttons or meant to be clutched, dark minks sometimes taking on an Anna Karenina look. Chief styles: trenchcoats -- Mackintosh -- balmacaan -- officer's and greatcoats ... epaulettes on mink coats. SLEEVES are wider, some belled -- or self-cuffed -- the big trend is to raglans, drop-shoulders and Dolmans or semi-Dolmans.

THE FUR-ON-FUR IS FOX; always dyed to match, the longer-haired trim adding richness and elegance to the shorter-haired fur -- in collars, some notched, more often a rolled shawl, and cuffs, frequently also borders, but the big new 1974 signature: tuxedo bandings, double or single.

ENTER: THE REVERSIBLE FURS: sure wardrobe extenders, whether a cape, coat or jacket -- sisal-dyed mink reverses to ribknit or calf (Ben Kahn) -- possum paw to beige wool (Trigere) -- opossum chips to denim (QMB) -- brown mole to suede (HBA) -- red rabbit to brocade (QMB) -- (more under "Rainwear" in August FI).

THE PELTRIES, HOW THEY ARE WORKED

MINK tops them all: camel dyed, introduced by Bill Blass a year ago, is now a big contender, even used in pieced mink heads (Adolfo for Revillon) -- Autumn Haze -- black- and-white dyed Finn-Jag (Halston for A.C. Bang, Dior Boutique) -- but dark colors get preference: Arctic Glow, a rich coffee brown (Partos) -- frosty Snow Top and less frosty Black Cross -- dark brown Lunaraine -- and much dyed-in-fashion-colors: dark blue ... dark bottle green ... red ... Bordeaux. SKINS are worked vertically more often than horizontally -- most beautiful when worked in a sunburst back (Dior, Halston, Partos, Sylbert) -- hair-ups trending -- chevron patterns, some rounded instead of pointed, outnumber the parquetry, are always two-tone, with the exception of subtle chevron texture achieved by working skins alternately hair-up and hair-down (Giancarlo Ripa for Goldin/Feldman) -- teardrop patterned mink heads (QMB) -- mink worked in diagonals also trending, in two-tone navy-and-white stripes (Dior).

SABLE is golden, newest worked hair-down. (For other important peltries, see Aug. FI).

TAILORED DINNER SUITS UPSTAGE EVENING GOWNS

The understated look takes over for Fall evenings. Bugle beads replace sequins, which are diffident when they do turn up, such as pewter sequins, further dimmed by a veil of black chiffon (Leo Narducci). Most popular luminescence consists of delicate Lurex geometrics on black or brown ... re-fined Art Deco done with rhinestones (Trigere), with sequins (Anthony Muto, Maisonette, Leo Narducci) ... black with gold metallic knit (John Kloss, Oscar de la Renta, Trigere, Adele Simpson) -- silver (Belle Saunders for Abe Schrader), pencil striped (Martin Staehely for Victoria Royal).

EVENING PAJAMAS continue strong, one-piece JUMPSUITS are on the rise, but the TAILORED DINNER SUIT with pants or skirt is the big new look: often with a single button, it is mostly in black satin, has a white blouse or a jet pailletted one -- also comes in chalk stripes (Bill Blass).

THE TAILORED LOOK also predominates in floor length dresses, coats ... dark gray flannel, real or simulated in satin, georgette or lacy tweed (Geoffrey Beene) ... in Ultra-suede -- coat costume (Vera Maxwell), fur-trimmed evening suit and dinner pantsuit (Mollie Parnis) ... silver fox collar and cuffs on black Shetland tie-waist coat (Mady Gerrard).

SILHOUETTE: fitted, or float ... front-scooped skirts return (Trigere), wrapover (Blass) ... waist-deep plunges ... low U-necks, very pretty extended cap sleeves (Trigere).

A FLURRY OF FEATHERS! Uncurled OSTRICH -- mottled, collars/cuffs (Adele Simpson) -- shaded cocoa to black, bordering 4-pointed gold-sequin-paved poncho (Adolfo) -- dyed to match, boas and boa loops -- even on fur: in pewter, on hem of matching gray Russian broadtail suit (Kaye/Dior) -- black, or white, on hems and belled cuffs of matching mink shawl-wraps (Pierre Cardin for Michael Forrest) ... TURKEY FEATHERS in black or white ... MARABOU in pink -- in sable brown, as trim, also entire Norellish coat (Victoria Royal).

NOSTALGIC FABRICS: satin-back crepe (Bill Blass, Albert Nipon) ... hammered satin (Adele Simpson) ... velvet ... chiffon in all colors -- in stunning flame red, peacock, etc. (Hanae Mori).

MILAN BOUTIQUES WORTH SEEING

La Rinascente, Via S. Radegonda, 3 ...
newly decorated; special boutiques
for men, women, teens
Bruno Magli, Piazza Liberty, 2 ... French
imports; lots of Cacharel
Miss Up, Corso Vittorio Emanuele, 26 ...
boutique of the Dept. Store Upim,
fashion at a price
Boggi, Galleria Passarella, 1 ... special
fancy menswear boutique
Chez Rena, Corso Europa, 13 ... sportswear,
separates; very classic
Roberta Di Camerino, Via Verra, 7 ... main
boutique of this Florentine designer
Via Montenapoleone - the Madison Ave. of
Milan ... Biki #6; Mirsa #15; Ken Scott
#12; Cardin #10; Donetti #16 -- classic,
expensive; Rafael Rossetti - shoes, bags;
Perovino - bags, shoes, shirts, scarves;
Red & Blue Shop - menswear; Donni
Lingerie - beautiful, very expensive;
Helene St. Andrea - sportswear, rainwear,
dresses, skirts, and, of course, Gucci
Lorris Azzaro, Via Sant'Andrea, 13 ...
flashy, sexy apparel and accessories;
shoes
Marcello Rubinace ... exclusive leather
goods; Chloe, other French imports
Emilia Bellini, Via Sant'Andrea, 10 ...
handmade lingerie, linen childrenswear,
smaller shop on Montenapoleone
Barba's, Via Sant'Andrea, 21 ... menswear
Dorothee Bis, Borgospesso, 27 ... on the
corner; young expensive sportswear,
dresses, sweaters, accessories
Sebastian, Borgospesso, 18 ... expensive,
made-to-measure shoes
Carnaby Street, Via Della Spagna, 19 ...
sportswear, separates, dresses; no
relation to the London shopping street
or its merchandise
Cose, Via Della Spagna, 8 (78-12-16) ...
sweaters, sportswear, shirts ...
D'Alby, Emanuelle Khanh, Jap
Colombo, also at Via Turati, 7 ... good
bags, belts; conservative
Gherardini ... leathers - bags, belts,
shoes, accessories
C Baby 2, Via Della Spagna, 9 (78-00-89) ...
sophisticated, expensive, clothes for
babies, young boys and girls - they
carry Baby Hechter
Yves Saint Laurent Rive Gauche, Via Santo
Sporito, 18 ... YSL plus expensive
accessories
Gulp, Via Santo Sporito, 14 (79-49-03) ...
jeans, sportswear, sweaters, accessories;
they make much of their own merchandise.

Gandini, Via Del Gesu, 21 (70-55-19) ...
haute couture and Cacharel; elegant
shoes, accessories
The Shit Shop, Galleria San Carlo (70-10-11)
... jeans, sportswear, accessories
Fiorucci, Galleria Pasarella, 1 ... pace-
setting - busy, expensive - jeans, old and
new, blue denim, good accessories

PARIS FABRIC PREVIEW: SPRING '75

While covering the Paris Fall RTW collections in April, FI managed to catch a first glimpse of Spring '75 at the TISSUS DE LYON exhibit held in the Palais des Congres, on the Place de la Porte Maillot. Sixteen firms participated

OVERVIEW: Spring '75 wears a pretty, soft, feminine look -- in lively, clear colorations. Doubleknits were more evident, but the emphasis remained on fluid, supple fabrics -- many combined a natural with a man-made fiber, for practicability, while retaining a luxurious hand and appearance. The influence of Poiret and the 30's continued in evidence throughout.

THE FABRICS: crepe de chine, crepe georgette, organza, figured silk, damask, satin, taffeta -- pongee, shantung, douppioni -- muslin, denim, linen, gabardine, chambray, triacetate twill -- single needle jersey, tricot, polyester and wool doubleknit -- polyester blends with every fabric above.

THE COLORS: many newly chalk-whitened, sometimes the ground colors for prints ... rose, beige, sky blue, Nile green, faded blue ... sophisticated pastels -- tender rose, delicate blue, clear green, yellow gold, honey ... darks, intense -- red, pottery brown, Bordeaux, dark blue, lagoon green ... neutrals -- beige, silver gray ... mixes -- on the grounds of chalk colors, a mixture of tonals -- pastels and dark -- black with a bright and dark color or an intense color with white.

THE PATTERNS: many florals, from mini to grandiose ... Liberty types, naive bouquets, patchwork, chintz, surrealistics, some combined with geometrics ... folkloric florals inspired by Central Europe and Japan ... geometrics, Art Deco, figuratives (animals, birds, people, places) ... dots, foulards, stripes, plaids and checks.

INTERSTOFF (continued from page 1)

all fabrics have a softer hand, are more fluid and drapeable, from the sportswear fabrics of drill, poplin, lightweight canvas and gabardine, to the crepe de chine, georgettes, crepons and tussahs.

LIGHT, LACY, LUSTROUS -- integral components of the soft look -- achieved by the use of finer gauge yarns, or combination of yarns and weaves to accomplish contrasting texture such as shiny/dull ... LIGHTS: voile, lawn, batiste, muslin, panama, dimity, clips and dots, lenos, handkerchief sheers, chiffons ... LACE: in prints, knits -- open work, pointelle -- inserts, trims -- eyelets, lingerie -- fagotting and drawn thread details ... LUSTROUS: chino, chintz, cire and calico -- lightweight satine, frankly-fake silks in such fibers as polyester, acetate and rayon blends, even the base cloth in a synthetic gauze had a silk-like appearance (Stunzi, Ercea).

SURFACE INTEREST is high, in both wovens and knits -- textured, raised, slubbed and nubbed, rustic and natural -- pique, especially waffled, blister effects -- twill, reps, ribs, ottoman, corduroy -- linen (often slubbed), table cloth plaids, checks, stripes -- hopsack, shantung, pongee, raw silk -- oxford cloth, chambray -- boucle and loopy knits -- velours and terry cloth -- embroideries.

DENIM NOTE: there's no letup, but Interstoff confirmed the U.S. trend back to functional dark blue.

PRINTS DOMINATE in many moods: FLORALS lead, with innovative zest: HEDGEROW and MEADOW -- innocent little flowers and plants growing in natural profusion -- wallpaper, Edwardian garden party, Liberty types, Art Nouveau, Impressionist ... BUCOLIC BLISS -- peaceful country scenes and toiles ... WIT -- message prints -- anemone print (Sacci) -- the Poiret flower -- the "Pas sur la Bouche" (Rossi) -- cartoon and storybook prints -- jungle scenes -- pointillism ...

stripes -- diagonals, wavy, broken, dotted, ombre, pajama and shirting -- paisley -- borders ... FIGURATIVES go on unabated: sportsmen, sports symbols, dogs, horses, birds, the 20's and 30's "swells," peasant children, leaves, fruits, vegetables -- and things: umbrellas, cars, boats, hats, deck chairs, inkwells, letters and numbers, but now smaller in pattern.

ETHNICS now leave Middle Europe and Russia for other continents: INDIA -- gauze, madras, plaids and stripes, khaki, sheer Gandhi cloth, Indian geometrics and batik ... AFRICA -- colorful prints on large panels (Bou Boudima) ... AMERICANA -- everyone has an eye on our forthcoming bicentennial with flags, stamps, cowboys, covered wagons ... ORIENTALIA -- oriental motifs and looks.

COORDINATION: mixture of variety of weights and surfaces in coordinated colors or prints ... color on color ... or multiple motifs on the same base cloth.

THE KNIT STORY ... SINGLE KNITS: strong, the trend toward shiny and dull yarns mixed, featherweights in rayon and cotton blends or wool/mohair -- a good collection of pointelle-type motifs on shiny cotton as well as knitted tulle (Josar) -- also right on the mark, crochet-like raschel and openwork knits (Billon Freres) -- cotton interlock (Mabu) -- nubblly tweeds (Michel Thierry). But FI found the whole area of DOUBLEKNITS rather disappointing, since the direction to suppleness, fluidity and drape should have been taken into consideration, but wasn't. The best groups: interpretations of the Missoni look (Tiberghien Freres, Nino) ... sheer double knits (Riedinger, Van-Tiel).

COLOR -- THE DIRECTION: country garden hues -- tomato red, sun coral, Spring and willow greens -- primrose, candy pink, rhododendron, lemon yellow, honeysuckle -- lilac, mauve, periwinkle, cornflower blue -- white, ecru, pearl gray ... black, brown and navy continue as basics.

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